



# PSSA NEWS & VIEWS

BULLETIN OF THE  
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



CASTLE SCHÖNBÜHEL

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## From the hot seat

The Editor has his say .....

### PSSA NEWS AND VIEWS

Official Newsletter of the  
Photographic Society  
of Southern Africa

Vol. 2, No. 1. January 1974

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**Editor: Don Briscoe APSSA**

**Production: Les Luckhoff**

**Secretary: Joy du Toit, PSSA**

Let's drink a toast to the Arabs. Hold it, before you bash me with your zoom lens, let me explain. Don't get me wrong, I am no Arab sympathiser and would dearly love to shake a sheik or two over a bottomless pit. What I'm getting at is the fuel crisis. Let's face it, we're all beginning to feel the pinch and there's no need to harp on the irksome speed restrictions. The fuel crisis is, for the immediate future anyway, changing our 'traditional way of life'

It's going to change a lot of things. Including camera clubs.

And that's where we come into the picture.

If petrol rationing becomes a reality, we're going to find many members, even the enthusiastic folk, thinking more than once about going to a meeting. Particularly those members living some considerable distance from the venue. Clubs could, of course, organise some sort of "lift" arrangement - but this could present problems. The best way to tackle the spectre of dropping attendances is to do something about the programmes. If the programmes are good - if they offer what members really want and need, in other words, if they are truly beneficial to all concerned, then I can't see why members won't want to burn up a few litres of that precious stuff to attend.

A lot depends on the programme committee. Greater efforts will have to be made to put on "super-charged" programmes. But the trouble is many clubs have been ambling along at 50km per hour during the "easy years" without moving into top gear and covering as much distance as possible. Do you know the signs of a club heading for trouble? One is, lack of any plan for the future. Others are: no objectives for the year ahead and being completely oblivious of the dark clouds that may be gathering.

The fuel crisis may spur us to consider programme content and other means of ensuring good attendances at meetings. We'd better start handling this crisis with confidence and aplomb pretty smartly, because there's another and much bigger crisis coming. TV. How many clubs are preparing for the after effects of the big switch on? Have any clubs started to adapt their "traditional way of life" to the TV era? Very few, I am sure, have given it a thought. Now is the time to plan the programme of action. There's no time to lose. Overcoming the problems arising from the petrol crisis will be a good exercise.

Now, will you all rise and drink a toast..

-ends-

## News from Pretoria

Eric Duligal, reporting .....

Pretorians have recently supported photographic exhibitions other than the well known salons. The first of these was the Lowveld Salon at Nelspruit. This is organised by the Nelspruit Film Club, under the vigorous leadership of its Chairman Palmer, in conjunction with the Lowveld Show Society. The Exhibition is held in the Show Grounds so that a visitor is treated to a variety of entertainment photographic and otherwise. This year's show was unfortunately marred by cold and wet weather but nevertheless there was still a large crowd of enthusiastic visitors. In the monochrome section the SABS Camera Club took most of the honours with yours truly winning the Doreen Barratt Trophy for most points, the Kruger Trophy for best monochrome print and no less than 4 Nelspruit Film Club awards for best print in Portraits, Seascape, Outdoor Life and open sections, whilst Philip Pieterse won a Nelspruit Film Club award for best print in the Bantu Life Section. In the colour slide section other areas took the honours but

I feel it is up to them to report their successes.

A photographic competition was organised by the Beekeepers Association. We are not quite sure if this was to encourage photographers to become beekeepers or vice versa. (hope no-one was 'stung' - Ed.) Again the honours were taken by SABS Camera Club when member Les Oates took first and second prizes in the Colour Section and first prize in the Monochrome section. Since the first prize in each section was fifty Rands worth of photographic equipment or material from Agfa (Pty) Ltd., it is surprising that there were not more entries from photographers.

Another photographic competition offering a total of R 300 in prizes was run by the Arcadia Centre in Beatrix Street and organised by Eddie Law of "Camera Fair." This competition was for Prints only and was in three Sections, the prizewinners being as follows:

### Section - 1 - Scenic.

- 1 - D.N.W. Chinnery
- 2 - M. Pretorius
- 3 - E. Kleinlein

### Section - 2 - Family and People.

- 1 - Mrs. Jane Fouché
- 2 - Willy van der Berg
- 3 - W. Steenkamp

### Section - 3 - Animals

- 1 - Bert Barnes
- 2 - T. de Jager
- 3 - Dave Gutman

Finally we come to the Jabula Challenge Competition, a triangular match between Jabula Camera Club, Johannesburg the Camera Clubs of the East Rand and the Camera Clubs of Pretoria. Each member of the triangle submits 60 slides which are judged in public by three well known judges. The large hall was filled to capacity and excitement ran high as the total scores after 30, 60, 90, 120, 150

slides respectively showed changing places of the contenders. The final score after 180 slides was Jabula 480, Pretoria 460, and East Rand 456, so Jabula got their revenge after last year's defeat by Pretoria. The slides were of excellent standard and congratulations go to the following individual trophy winners: -

Best Overall Slide - Johan Bester, Jabula  
Best Contemporary Slide - Johan Bester, Jabula  
Best Nature Slide - Jack Wynberg, Jabula  
Best Open - Jas Smith, Germiston



A cool cat among the kittens. ....

Pictured at work at her desk is Mrs Joy du Toit, Secretary of the Society. Her hot line is: 34-6886 Germiston .

## RECORDED LECTURES

Lionel Bevis' Chairman of the Recorded Lectures Committee reports .....

The Recorded Lectures Service of the Photographic Society of Southern Africa was instituted at the inaugural meeting of the Society held in the City Art Gallery, Durban, in 1954, and since that date has provided a very valuable service particularly to smaller clubs throughout Southern Africa. At present the Library consists of 37 illustrated lectures with accompanying sound and tape, of from 25 to 50 min. duration.

Since the first lecture was sent out in April 1955, 2050 lectures have been distributed to organisational members throughout the Republic, South West Africa and Rhodesia.

### WHO CAN BORROW THESE LECTURES?

The Recorded Lectures Service of PSSA is strictly confined to organisational members. (Camera Clubs) The lectures cannot be borrowed by individual members.

### WHAT EQUIPMENT IS NEEDED TO USE THE LECTURES?

A standard dual or four-track open reel tape recorder with a speed of 3 3/4 i.p.s. will be necessary for the sound tracks.

A slide projector with a lamp of a minimum of 300 watts and taking 2x2 slides is all that is required for projection. Most of the tapes are provided with audible sound signals to indicate when slides are to be changed, but one or two of the more recent lectures have tapes "impulsed" for automatic slide changing.

### WHERE CAN A LIST OF THE LECTURES BE OBTAINED?

Application for a copy of the catalogue and regulations regarding the loan of lectures should be made to Mr. Lionel Bevis, Chairman, P.S.S.A. Recorded Lectures Committee, P.O. Box 1594, Durban, 4000. Phone 359-720 Durban.

### WHAT SUBJECTS ARE AVAILABLE?

a) Select the lecture you require from the catalogue, and if possible give several alternate choices. The number of the lecture and title should be given to avoid confusion.

b) Give date of meeting for which the lecture is required. If you require a special lecture give alternate dates in case the lecture has already been booked by another Club for the first date. Send requests at least 21 days prior to your meeting, longer if possible. Urgent requests will be accepted but delivery cannot be guaranteed. Enclose the Booking Fee of R1 (One Rand) by cheque or uncrossed Postal Order made payable to PSSA Recorded Lectures Committee, with your application. The Booking Fee covers postage of the parcel one way by Insured Parcel Post.

### HOW DO YOU RECEIVE AND RETURN THE LECTURES?

The lectures are sent in special cases by Insured Parcels Post to arrive, if possible, a week or ten days prior to your meeting. They must be repacked in the case in which they are received and posted the day after your meeting to: The Chairman, P.S.S.A. Recorded Lectures Committee, P.O. Box 1594, Durban, 4000. The whole success of the Service depends on your prompt return of a lecture.

### HOW ARE LECTURES BOOKED?

Of the 37 lectures at present available, 15 deal with picture making, two are special interest to nature photographers, and 20 of general interest, particularly to colour enthusiasts.

### HOW ARE NEW LECTURES ANNOUNCED?

Additions to the Recorded Lectures Library will be announced in the Society's Journal as they become available.

If you have not previously made use of this service, drop a line to me. I will be only too happy to assist you.

Lionel Bevis,  
Chairman

## PHOTO FLASHES

### NEWS FROM MEMBER CLUBS TROUGHOUT SOUTH AFRICA

#### CARLETONVILLE:

The first meeting of the Carletonville Camera Club at their new venue in the Civic Centre went off quite well according to a recent Club bulletin - although the tea urn tripped a switch resulting in a very late tea. Photographer Ivan Lang judged prints and slides and delivered an engrossing lecture on macro photography.

#### CAPE TOWN:

The Cape Town Photographic Society holds highly successful "Saturday Afternoon Walks" for members who are then expected to shoot pictures during the outings - naturally. Panels of prints and / or slides and slide series are submitted for display and screening at a future Club meeting.

The Club is planning a Slide Feature and Film Exhibition for August 1974 at which members' films and slides will be screened in a great, big public show.

Great news for the Club is the fact that the building target figure of R20 000 has been reached and passed! Already the Building Committee have plans to "move in" right away but committee members, architects and builders are in a huddle planning the Club's very own building, which as a recent club bulletin says, will not be opulent but will certainly be comfortable. This is a wonderful achievement and the CTPS is to be congratulated. (Now how about other enthusiastic clubs throughout the land thinking along the same lines. Get your own piece of real estate! What a wonderful goal for any club ... Ed)

#### JOHANNESBURG:

Vernon Burton, President of the Johannesburg Photographic Society reports

that the JPS has had a successful year. A course on creative camera work has proved most successful and Dr R.E. Robinson is leading course members right from the elementary stages of photography through to International level. The course ends in August 1974.

The Club held another International Salon - the 35th - during the year, which drew a magnificent response from all corners of the world. In addition, more and more Club members are attaining their black berets in the photographic art. All three sections of the Club: prints, cine and transperencies are doing well.

#### GREYTOWN:

Laurie Lavis of Springs Colour Slide Club whipped down to the backwoods - Greytown, Natal, recently to present a public show for the Greytown Camera Club. It was a great success, with more than 130 enthusiasts crowding the venue and thrilling to a slick show, which will be talked about for many months to come.

The recent newsletter of the Greytown Camera Club spotlights the importance of having photographic equipment checked and "serviced" at regular intervals. It's a good point ... even in these pre-petrol rationing days, you have your car service regularly don't you? Then why not your camera . . . . ?

#### EAST LONDON:

Apparently some members of the East London Photographic Society do not feel that their slides are shown to best advantage on the Club's screen. The Club Journal, "Perspective has come back with the retort, "Our standards are the same as those laid down by the Photographic Society of America." The Jour-

## PHOTO FLASHES continued

nal goes further and says in effect that if members feel that their slides appear "underexposed" when projected they should expose their transparencies accordingly in the first place. Which is another way of saying - you have two choices - take it or leave it!

## PORT ELIZABETH:

Well known professional Ross Ashington of Port Elizabeth gave a talk recently to members of the Port Elizabeth Cine Club on "Basics of Film Construction" which was followed by a "behind the scenes" professional film on Butch Cassidy and the Sundance Kid. Ross is a well-known "stills" man but is also a great guy with the movie camera.

In order to encourage the formation of more film-making groups, back-room boys (and girls) on continuity, lighting and sound, cameras, direction, etc. gave short talks on their experiences while members of Club Film Groups.

The Eastern Cape Annual Film Festival was held recently in Uitenhage and all the big wigs in amateur movies gathered from far and wide. It was a great success. . . .

In addition, the Port Elizabeth Cine Club got together recently with members of the Port Elizabeth Film Group over a friendly braai.

## EDENVALE:

The Edenvale Photographic Club is planning an Inter-club Competition with two other clubs for 1974. Entries will be judged by a panel of "outside" judges. In



Andre du Toit (centre) Chairman of the Florida Cine Club takes a look at the brand new tape recorder donated to the Club by Jimmy Barnard (right).

Looking on with obvious admiration, is Paul Smith.

addition, the Club will be holding an "internal" slide series competition. Looks like a busy year ahead for Edenvale Photographic Club - and that's how it should be.

#### FLORIDA:

"If everything has gone right with you today, then you've overlooked something .." That's another aphorism from Murphy - a gentleman well known to struggling amateur movie makers. Sooner or later one comes into contact with another of Murphy's laws. Club member, Paul Smith drove his point home in a recent article on lenses in the journal of the Florida Cine Club. Apparently some of Murphy's laws cannot be repeated in polite society.

Heard about optical thrombosis? Yup - you guessed it ... a clot behind the view-finder! Makes you think doesn't it . . .?

#### DURBAN:

The Durban Camera Club journal has "lifted" (with acknowledgement) an article on Judges and judging from IRIS the Agfa magazine in which the ideal requirements of an ideal judge are listed as: having the ability to - reject a print, even if it pleased him personally, be considerate about pictures that are shouted down by judging panels, withstand the temptation to reject work from other photographers in his own field, withstand the temptation to favour his own photographic field . . ., act as a honest "broker" between the interests of the entrant and those members of the Public which will visit the exhibition . . .

And what about a rotten judge? According to IRIS, a poor judge does not talk about the inherent value of a print but about his personal feelings for it, praises the mediocre (which leads to a standard of triteness), doesn't dare reject prints he doesn't understand . . .

Those who what the unenviable job of being a judge, step one pace forward . . .

#### ESTCOURT:

What is a Committee? That's how the lead article started in a recent edition of the Estcourt and Masonite Camera Club's journal. According to the mag., a Committee is a group of members elected to run the Club - and what a thankless onerous job it is. Well, Club Members are in for a surprise . . . large numbers of them are going to be roped in to help in running the organisation. And that's right. So fellers, don't take a duck! The Committee does not wish to monopolise the task of running the Club (One task to be allocated, apparently, is the stowing away of projectionists, after each meeting . . . That Committee really means business - or could the word be "projectors" . . . Ed)

## EXECUTIVE SUITE

Les Luckhoff reports . . .

This month I'd like to introduce you to the members of the Executive Committee all of them have been selected (although they don't know it) for some particular thing for which I think they will be particularly suited. In case THEY get a swollen head I'll not mention why each has been selected.

Of course, Peter du Toit is the Vice-Chairman and he will be helping us as much as his health allows. He was the obvious choice for this years Chairman but ill health prevented him from taking over the reins again this year but as soon as he is fit enough I hope he will resume his rightful position. However in the meanwhile he will help to keep us right on procedure, protocol, etc

I'll mention Gert Marais of the AFO Club Pretoria next because he has been especially selected to see that our Afrikaans members interests are looked after and I'll mention his telephone number so that you can phone him to give him suggestions, Pretoria 3-4832 and ask for the legal

Dept. You will have seen our first Afrikaans article in last month News and Views by Gert. Then we have Eric Duligal also of Pretoria (a real firebrand).

Laurie Lavis of Springs is well known to many of you having been to Cape Town and Durban with the Argus - PSSA Competition. Tom Botha of the Johannesburg Photo Club we are expecting to organise many sub-committees - Ernie Kohn has joined us this week and has not had his baptism of fire.

Ralph Pohorille is a school-teacher of the newly formed Sandton Club and last (because you know him so well) but certainly not least, your Editor Don Briscoe and these you have the cracker-jack team who are going to look after your interests in the photoworld for 1974.

Next edition will tell you more about what they are doing.

## SAPTA SCRIBBLE

HI THERE,

My name is Stan. I'm your SAPTA man. It is my pleasure to contribute to your journal on all aspects of the Photographic Trade.

First let me tell you about SAPTA. SAPTA is the South African Photographic Trade Association. This Association is recognised by the Government as the representative body for all the photographic trade from film importer through to the D and P houses.

SAPTA is to the trade as PSSA is to the Photographer. We seek to protect and guide the public in the purchase and use of equipment. To set standards of conduct amongst our member dealers to ensure that YOU always get a fair and square deal.

SAPTA has instituted an Arbitration Committee which consists of learned and respected members. This committee will arbitrate on any dispute any member of the public may have with any member dealer. So, should you feel that you are dissatisfied and you have failed to get satisfaction after discussing the problem

with your dealer, drop me a line and I'll present your case to the Arbitration Committee.

One of the most important functions which SAPTA fulfils is the Promotion of Photography, particularly at School level. Previously in this journal you've seen the Diary of the 1973 SAPTA School Salon. If it is in your area, pop down to the Trust Bank Centre and spend some time viewing the work. I think you'll be impressed by the standard. Should you like to show the Salon at your club meeting, call in at your Sapta Dealer and arrange it with him. You'll find him most obliging.

The resources of SAPTA are available to you. Any problems or queries you may have on equipment, chemicals or sensitized materials can be easily solved by dropping a note to SAPTA Stan, P.O. Box 10425, Johannesburg, TVL.

I wish you all a healthy New Year filled with a wealth of Gold Awards.

Yours,



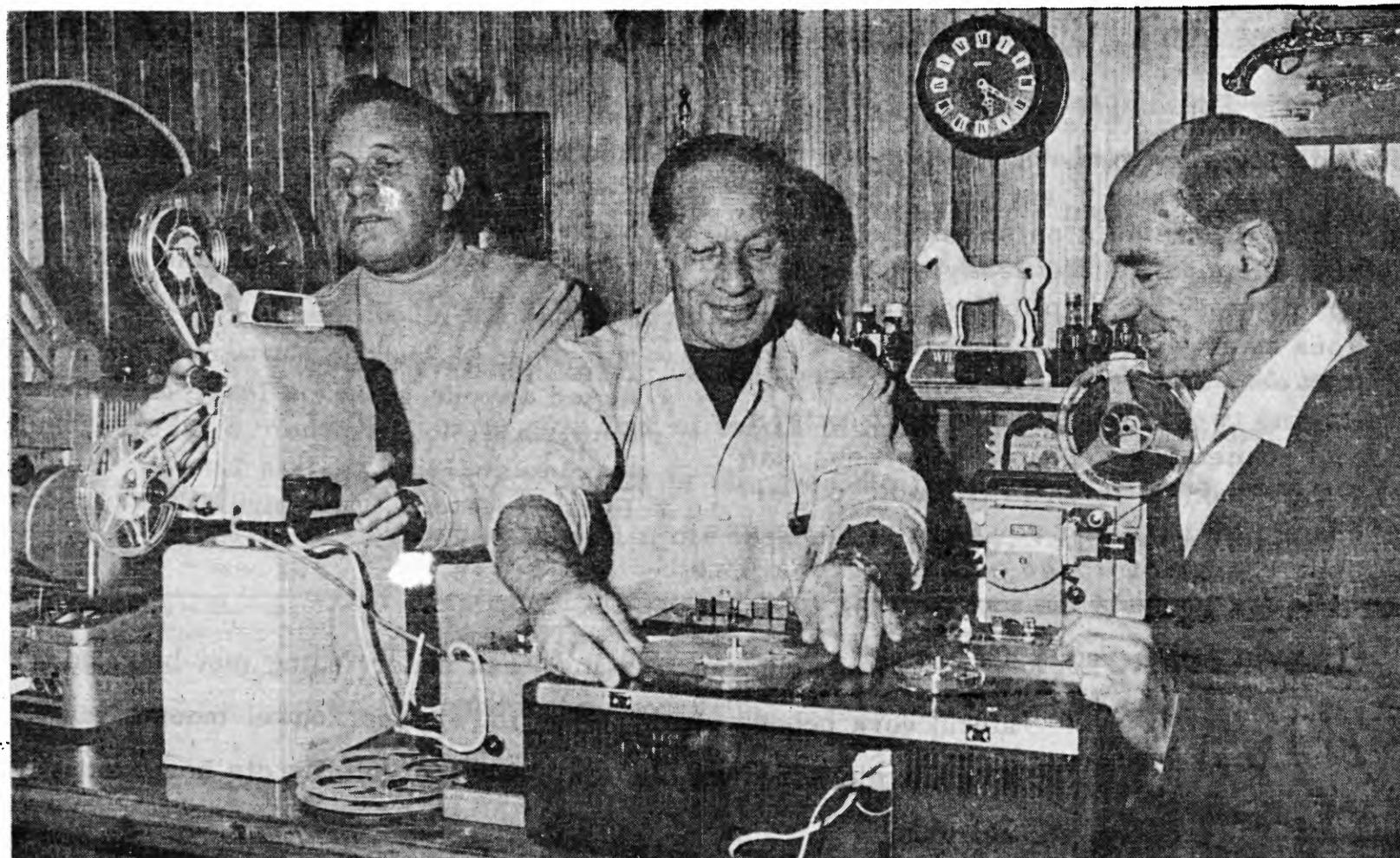
P.S.S.A. backroom boys in the Motion-Picture Division assemble equipment for a judging session. From left: 'Budgie' Booyse, Ken Frankel (Chairman of M.P.D.) and Alf Parfitt.

## The 10 Commandments for judges

from Stan Herrson of SAPTA  
Acknowledgement  
P.S.A. Journal, August 1972

1. Thou shalt have no purpose other than to weigh each work before you on its own purely photographic merit.
2. Thou shalt not overvalue impact of a work whose principal merit is that the subject is congenial to you.
3. Thou shalt not reject a work that does not fit an arbitrary standard of composition (such as the Rule of thirds, decentering, etc.,)
4. Thou shalt not brush off a complex subject whose unity you do not grasp immediately, or favour simple themes that are effortlessly perceived.
5. Thou shalt not disparage a work because your own orientation, cropping emphasis or colour values would have been different.

6. Thou shalt make no allowance for incompetent or careless workmanship because of "redeeming qualities."
7. Thou shalt not favour a work you recognize as that of a friend by under-rating its competitors.
8. Thou shalt not sit in judgement on your own work, nor shall you judge the work of others competing against you at the same time.
9. Thou shalt not express opinions on matters concerning which you are uninformed nor render snap judgements on irrelevant points, but shall constantly ask yourself ""Am I really fair to this work?"
10. Thou shalt not support your opinions by such photographically meaningless expressions as "It hit me right in the Heart" or "It reminds me of my childhood home (or daughter, trip, to the Cape, pet cat.) for you are required to assess photographic merit, not compliance with your own likes or dislikes.



## TRANSPARENCY CORNER

Les Luckhoff reports .....

The difficulty about wearing two hats is that when you are called upon to speak you don't know which of the hats you are wearing. Many of the matters we discuss in the Executive Committee are of interest to transparency addicts so if sometimes Executive matters drift into this corner you will realise that I have picked up the wrong hat.

I have not been very active in transparency matters recently being fully involved with organising Photographic tours to Okavango and also Angola. If you are a member of the Wild Life Society you will find an article on our trips to Okavango in their journal "African Wild Life". Through a friend of hers, Dr. Bambine Rauch has contacted me from far away Cape Town to go on one of these photographic Safaris. I have recently been in Angola to organise the Safaris there and I promise you this country is pure delight for a photographer. If you are interested in going on one of these photo tours write or phone me and I'll give you details.

Jack Hulton of Taeuber and Corssen has recently lend me a "Twinmaster". What is a Twinmaster? say you. Something which will revolutionise your transparency shows or slide essays," say I. Briefly this uncomplicated looking box does away with that horrible black screen between slider we all hate so much. Having two Leitz Pradovit projectors and connecting a Twinmaster you can either connect to an impulsed tape or change by hand and you have an instantaneous change of image on the screen. Two

of the clubs where I used this method whilst giving a lecture have decided to order one of these devices as, frankly, it makes all the difference to a show. You can also use it for simultaneous and side-by-side projection changing either at will - an exiting development which will eventually become standard equipment for anyone who gives regular slide shows.

One thing that struck me at the years' Congress. Where were all the successful Honours award winners - they weren't there, well only a very few, because only a few had tried for honours. We have some some fantastic photographers in South Africa, Rhodesia and Southwest Africa, how about trying for the honours. Wouldn't it be a pleasure for the President to hand an award to a member from Rhodesia and, another to one from S W A. at next years' Congress!

I'd like to tell you a story. Last year I was privileged to see some of Windy Whittackers' transparencies so I said "Why don't you have a go at your APSSA, Windy" - Who, me! I'd never make it". However he tried and now he is Mr. Whittacker (APSSA) and very proud of the honours. Perhaps the Chairman of Honours and Awards, our old friend, now in Cape Town, Mr. G. Whittington-Jones (APSSA) would write an article (or several) for News and Views to give you all the story about honours and awards and how to achieve them.

The Port Shepstone Camera Club have asked anyone going on leave to their area and is able to give them a lecture, kindly to contact Miss Gillian Lomas, Box 433 Port Shepstone (meetings 4th Thursday of month).

## Beoordeling

(vervolg)

Deur Gert Marais

As gevolg van 'n gebrek aan ondervinding met betrekking tot afdrukwerk beperk ek my meer tot skyfies hoewel meeste van wat volg uit die aard van die saak ewe soer geld by die beoordeling van afdrukke.

My basiese uitgangspunt is dat hoewel toekennings aan foto's van groot belang is vir doeleindes van bevordering, trofeeë ensovoorts, behoorlike kommentaar by klubbeoordeling van primêre belang is. Die basiese doel van 'n klub is tog om sy lede aan te moedig, op te lei in fotografie en om sodoende belangstelling in die stokperdjie aan te wakker en warm te hou. Ek meen dat behoorlike kommentaar meer as enige ander enkele faktor bydra tot die verwesenliking van hierdie doel. Ek behandel nou die aspek van aanmoediging en opleiding by wyse van kommentaarlewering.

**AANMOEDIGING:**

Hierdie faktor is veral by die beginnersgroep van kardinale belang. Elke beoordelaar moet toesien dat beginners nie afgeskrik word deur dat 'n foto op krassie wyse summier uitmekaar geskeur en verwerp word as nikswerd nie. Die beoordelaar moet aanmoedig deur in die eerste instansie te wys op die goeie hoedanighede van die foto. Elke foto het sekerlik een of meer goeie hoedanighede en die beoordelaar behoort dit te beklemtoon.

**OPLEIDING:**

Dit is bepaald so dat 'n persoon beter leer deur sy foute as deur dit wat hy reg gedoen het. Dit is dus noodsaaklik dat elke outeur op die foute in sy foto gewys word. Ook hier egter moet die beoordelaar matig wees in sy benadering en nie bloot 'n foto as nikswerd opsy skuif nie. Kritiek moet egter nie bloot afbrekend wees nie en dit is dus van wesentlike belang dat foute of swakhede nie net uitgewys word nie, maar dat die beoordelaar die outeur van raad moet bedien hoe om die fout of swakheid op die foto self reg te stel of indien dit nie moontlik is nie, hoe die outeur te werk moet gaan om die foute of swakheid in die toekoms te vermy. Alleen op hierdie wyse kan die outeur deur sy foute leer en kan die klublede wat luister in fotografie opgelei word. Ek wil my standpunt beklemtoon dat behoorlike beoordeling steeds die beste leermeester in die klub-bedrywighede is.

(Word vervolg)

## THE SALON SCENE

By Laurie Lavis

We enter into 1974 and my wish for all of you is that this year will be filled with photographic success. What better way of using all those pictures you take, than entering them in competition against other photographers. Here is a list of competitions, that may be of interest:

Note: M. - Monochrome prints  
 C. - Colour prints  
 N. - Nature (Slides, prints,  
       colour prints)  
 S. - Slides  
 S (c) Contemporary Section - slides  
 PJ - Photo journalism.

### INTERNATIONAL SALONS

#### ROCHESTER! M. C. N. S. S(c)

Deadline 11th March 1974

Forms: Stanley W. Cowan  
 421, Washington Ave.,  
 Rochester, N. Y. 14617, U. S. A

#### TAIWAN: M. C. N. S. S(c)

Deadline: M. C. 5th March 1974

N. C. S(c) 12th March 1974

Forms: Kao Cheng-Chung  
 P. O. Box 1188, Taipei  
 Taiwan, Republic of China

#### NORTH CENTRAL INSECT. N.

Deadline: 20th March 1974

Forms: Ross R. Vinson  
 1604 E, Oakland Ave.,  
 Bloomington, Ill. 61701. USA

#### CAPE OF GOOD HOPE. M. C. N. S. S(c)

Deadline: 26th March 1974

Forms: May Sim, P O Box 2431  
 Cape Town

#### OREGON TRAIL S.

Deadline: 2nd April 1974

Forms: Mira Atkeson,  
 1675 S.W. Westwood Dr.  
 Portland, OREGON 97201, USA

#### SPECTRUM N. S.

Deadline: 16th April 1974

Forms: A. J. McDade, Eaton Cottage  
 La Moye, Vale, Guernsey C. 1  
 Great Britain

#### TOOWOOMBA M. C. N. S.

Deadline: 23rd April 1974

Forms: Graham S. Burstow, P. O. Box  
 339, Toowoomba, Queensland  
 Australia 4350

#### EURO - PICAMERA S.

Deadline: 8th August 1974

Forms: Etienne Vandenweghe  
 Wulve Straat 27  
 B 8902 Zillebeke, Belgium

#### TAPIOLA M.

Deadline: 30th September 1974

Forms: Veikko Lantinen,  
 Pohjantie, 8B 34,  
 S. F. - 02100, Tapiola,  
 Finland

### THE LOCAL SCENE

#### SOUTH AFRICAN WILDLIFE PHOTOGRAPHIC COMPETITION

Nature slides only.

Deadline: March 18 1974

Forms: Wildlife Photographic Sect.  
 P. O. Box 2985, Durban,  
 Natal

Cash prizes offered

### **NEWS FLASH**

#### **PHOTOGRAPHY AND TRAVEL**

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